MUNICH

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A PICTURE BOOK

PHOTOGRAPHS BY

OTTO SIEGNER

TEXT BY

ARNOLD SCHULZ

LILLIAN MICHELSON
RESEARCH LIBRARY
Dreamworks SKG
1000 Flower St
Glendale, CA 91201
(818) 695-6445
Fax: (818) 695-6450

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Cartographer: Wolfgang Schäfer

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Translator: Beatrice Michaelis

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The first impression the visitor to Munich receives is that here he is welcomed with open arms by friends solicitous for his contentment. He would be well advised not to limit his stay in the capital of Bavaria to a mere day of sight-seeing, for in this way he will gather erroneous impressions which will, regrettably, persist when he returns home. Then there is the problem of what is to be visited in so short a time. To the Hofbräuhaus, to Schwabing or to one of the numerous other sights? But these are not Munich; each is only one aspect of the multiformity of Munich life. No, the city is certainly worth a longer stay! The longer one tarries here, the more lovable one finds this city and not seldom has a short visit been prolonged into permanent residence. This is proved not only by the saying: "Munich is a city for which you will yearn when you are in another," but more convincingly by the steady increase in the number of its visitors.

What distinguishes Munich so clearly from other cities? This question has so often been asked but no clear and simple answer has yet been found. Is it the easy-going nature of its citizens, is it the multiplicity of its museums, art-galleries, theatres and cabarets or the nearness of the mountains? Certainly all these play their parts and yet form only one part of its special charm. Possibly the most decisive factor is the nature of its inhabitants — those natives who hate uniformity in all its guises, who live and let live. The native of Munich is and will continue to be an individualist and those who recognise that fact will feel at home there, whether they come as visitors for only a short time or to live here for many years or even permanently.

"Auri sacra fames" — the desire for money — was the motive for the founding of the town. Henry the Lion, who had become the feudal Duke of Bavaria in 1156, was mortified by the fact that the Bishop of Freising, on the old salt route from Reichenhall and Salzburg into the German Empire, wished to retain sole rights to the customs duties imposed on the salt merchants. He therefore destroyed the customs house and the wooden bridge over the River Isar in a surprise attack one night and constructed a similar control point an hour's journey upstream. Whereupon the money

went into his pocket. This place was given the name of "Munihun" or "Munichen" that is, the monks' place. The Munich child in the civic coat of arms recalls the little monk which this figure originally represented.

In 1180, however, Henry's refusal to fulfil his feudal, military obligations to his friend and protector, the German Emperor, who was campaigning against Italy, resulted in his being deprived of his Duchy of Bavaria at the Reichstag in Ratisbon (Regensburg) and Otto von Wittelsbach received his feudal lands in Bavaria. Soon craftsmen and merchants had settled at this important salt trading-centre and around the new settlement, walls with look-out towers, gates and parapets, were built to protect its inhabitants.

On the 14th of February, 1336, a great fire destroyed the town, for the houses were built chiefly of wooden beams and boards skimpily plastered with clay. Munich was rebuilt, a finer and larger town. The Emperor Ludwig proclaimed a Building Statute, said to be the very first in the German Empire: plans for buildings had to be submitted for official approval. The citizens were only allowed to build with stone and to roof with tiles.

Prosperity increased in the newly-erected town. A century later Master Jörg Ganghofer of Polling was given a commission to prepare plans for a cathedral, the present Church of Our Lady, the characteristic feature of Munich's silhouette. Other churches, monasteries, inns, patricians' houses and merchants' warehouses followed this. The population increased "to enormity" as a contemporary document reported. But war and pestilence, fire and military occupation visited the town and in the course of the centuries took their toll of the inhabitants, their money and other possessions. The fortified girdle of walls had to be enlarged twice; the communities of Bogenhausen, Haidhausen, Au and Giesing, on the far side of the Isar, were included and northwards, Munich was approaching the village of Schwabing and the more northerly Freimann and Milbertshofen even. In the west, the town incorporated the communities of Neuhausen, Gern, Nymphenburg and Laim and, more recently Pasing also. In the south, Sendling and Thalkirchen spread towards the town. Today, Munich is the third largest city in Germany, smaller only than the cities of Berlin and Hamburg which are also states. Although more than a million inhabitants live within its boundaries, Munich still has much of the rural closeness to life.

Nevertheless, it is not the yodellers and the men wearing a plume of chamois neck-hairs, nor the groups of country people in traditional costumes or bibulous tankard-lifters that are characteristic of Munich, although such are to be met with in this centre of individuality. No! this city allows each to do as he pleases: each can develop the style of living which best suits him. Truly this is a phenomenon: Munich has the capacity to absorb all the many new-comers from every country of note, to receive the slight imprint which each of these makes in his own way and, at the same time, to mould each of these in return, so that he becomes a Munich citizen, tinged with the local colour.

It is not by mere chance that many famous people, whose birth-certificates name other, quite different places, are included among the famous men of Munich, as a matter of course. They came as holiday-makers, as students, or as merchants to make acquaintance with the city and they made Munich their second home, the city of their choice, so great was the charm exerted by this place.

This charm is to no small extent attributable to those sensitive lovers of art, the Wittelsbachs, who formerly wore the crown of Bavaria. First they increased prosperity in the capital and then throughout the land of which they were Dukes at first and later Electors, becoming the Kings of Bavaria after Napoleon's successes.

Max I led the line of Bavarian Kings. Munich's growing reputation as a city favourable to the arts was strengthened by the founding of an Academy of Fine Arts and the first exhibition which it arranged. Ludwig I, the son of Max, not only continued what his father had begun but was himself an initiator. In 1825, a year after he had succeeded to the throne, he removed the University of Ingolstadt to Munich. Today this University, attracting some 13,000 students from all over the world and possessing outstanding teachers and institutes is, undoubtedly, one of the most important centres of European philosophy and research. Shortly after his coronation Ludwig once uttered these words: "I will make of Munich such a city that no one can be said to know Germany, who does not know Munich." His words came true, indeed. Research, the arts side of learnings, the fine arts, the theatre and architecture were promoted equally and on a grand scale. He himself provided stimuli to encourage all kinds of activities: he also showed himself to be receptive to all new ideas.

Many famous names are connected with his reign: such as Sömmering, Ohm (electricity), Steinheil, Reichenbach, Fraunhofer, Merz, Niggl, Ertl, von Bader (optics and mechanics), König (the inventor

DONAUWÖRTH
DONAU
NEUBURG
INGOLSTADT
AUTOBAHN-NÜRNBERG
MAINBURG
DONAU
LECH
SCHROBENHAUSEN
PFAFFENHOFEN
MOOSBURG
AICHACH
MARIA BIRNBAUM
AMPER
AUTOBAHN
STUTTGART
GLONN
FREISING
AUGSBURG
DACHAU
ERDING
WERTACH
LECH
SPEICHERSEE
FÜRSTENFELD-BRUCK
SCHWAB-MÜNCHEN
AMPER
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WÖRTH-SEE
PILSEN-SEE
STARNBERG
LANDSBERG
AMMER-SEE
HERRSCHING
ANDECHS
STARNB-SEE
ISAR
WERTACH
DIESSEN
TUTZING
WOLFRATSHAUSEN
KAUFBEUREN
HOLZKIRCHEN
SCHONGAU
HOHEN-PEISSENBERG
WEILHEIM
LOISACH
MIESBACH
MARKT OBERDORF
AMMER
GMUND
PENZBERG
BAD TÖLZ
LECH
STAFFELSEE
BENEDIKT-BEUREN
TEGERNSEE
WIESSEE
MURNAU
ROTTACH-EGERN
BAD KOHLGRUB
LENGGRIES
LECH-STAUSEE
KOCHEL
OBER-AMMERGAU
WALCHENSEE
SCHLOSS LINDERHOF
KLOSTER ETTAL
FÜSSEN
HOHENSCHWANGAU
NEU SCHWANSTEIN
LOISACH
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ALTENMARKT
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LANDAU
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DONAU
DINGOLFING
JSAR
VILS
LANDSHUT
PASSAU
GRIESBACH
VILSBIBURG
PFARRKIRCHEN
ROTT
VILS
ROTT
EGGENFELDEN
ROTTHALMÜNSTER
INN
TAUFKIRCHEN
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SALZACH
WASSER-
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LAUFEN
TRAUNSTEIN
SIMS-
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CHIEMSEE
FREILASSING
PRIEN
AUTOBAHN
SIEGSDORF
SALZBURG
BRANNENBURG
RUHPOLDING
HOHENASCHAU
SACHRANG
BAD REICHENHALL
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of the steam press), Gabelsberger (inventor of shorthand), and many others whose names are perpetuated in many streets of Munich. Lacking these and their works, many of which were of a pioneer or even revolutionary nature, the present state of knowledge and consequently of modern progress would be unimaginable.

Whereas in earlier times, the artists patronized by the Bavarian Court were mainly Italian, Ludwig I provided a home for German Art in Munich. It was two builders of note in his day who gave the town those features which are characteristic of it today: Friedrich von Gärtner and Leo von Klenze. Ludwig's Bridge, the Court and State Libraries, the Damenstift (almshouse for distressed gentlewomen), the Georgianum and the University, the Feldherrnhalle, a military memorial, Siegestor (a Triumphal Arch), the Palace of the Wittelsbachs by Gärtner, the Glyptothek (sculpture collection), the Arcades on two sides of the Hofgarten, the War Ministry, the Odeon (palace), the new Residence, the Old Pinakothek (Art Museum), the Propylaea, a classic feature, the Herzog Max-Burg by Klenze, of which palace little remains: all these were the rewards for the encouragement provided by this truly royal sovereign, who had, however, to accept many disappointments also. His attachment to the Spanish dancer, Lola Montez led to dissension at Court and with his ministers, to risings among his people and to the closing of the University for a time and finally to his abdication.

His son, Maximilian II, whose memory is kept green in the popular term "Max zwo" was an administrator after his father's own heart. In 1853, he created the New Pinakothek "for paintings of this and later centuries." The monumental bronze figure of Bavaria, projected in his father's reign, was cast in the metal foundry of Ferdinand Miller during his reign. Ludwig Schwanthaler was the artist.

Max II who, speaking of himself, once said that, had he not been born a Wittelsbach, and so heir to the throne, he would have liked best to have become a professor, gave his full support to learning on both the scientific and the arts sides. He it was who caused the philosopher Friedrich Wilhelm von Schelling to come to Munich.

The "legendary" King Ludwig II succeeded his father in 1864. He provided Richard Wagner, that unquiet musician who was constantly being dunned by his creditors, with a place of refuge in Munich. This master of the new trend in music was given most generous support, but again, he had to turn

his back on Munich. The building planned to stage his operas was only completed at the beginning of our century, in the later years of Luitpold, then the aged Prince Regent, and urged on most particularly by Ernst von Possart, then general manager of musical and theatrical affairs. It was named the Prince Regent Theatre. The castles of Neuschwanstein and Hohenschwangau, fairy-tale creations, the goal of thousands of visitors annually, keep the memory of this royal dreamer green. Luitpold, the Prince Regent and, from 1912 onward, King Ludwig III were Bavarian's last sovereigns. The First World War left its traces in the Bavarian capital and the end of the monarchy was also the end of those carefree, happy days. In Bavaria and especially in Munich, however, memories of this princely house are still lovingly preserved. Eloquent testimony to this was borne in most recent days: when Rupprecht, Crown Prince of Bavaria, the last survivor of those times, closed his eyes in 1955, tens of thousands made their way to the Palace of Nymphenburg. There lay the dead Wittelsbach Prince, clothed in the uniform of a Field Marshal, amid an ocean of flowers and wreaths. Young and old, representatives of all strata of the Bavarian people, stood in silent meditation before the catafalque. It was an act of obeisance and devotion by the Munich and Bavarian people to the last representative of a royal house, the effects of whose beneficial activities are still to be felt in our days.
Glorious days for the citizens of Munich began in the 19th century under the Wittelsbachs. A clever policy provided the conditions enabling prudent enterprise to create an atmosphere of prosperity and confidence. The arts were not alone in benefiting considerably by this fortunate devolopment. The role of Maecenas, previously played by the Church and the princely houses who, giving the commissions, could determine largely the extent and the motif of artistic activities, was now undertaken by self-assured citizens of Munich. In those days, for painters careful of their reputation, it was a necessity to have been, for some time at least, in Munich. It became the Mecca of painters. The number of those who produced great work here is legion: three among them are of special note, Franz von Lenbach, Wilhelm von Kaulbach and Franz von Stuck.
Lenbach had come to Munich originally with his pockets empty but his head full of ideas. With the energy and the fervour of a 16-year-old whose aim it is to conquer the world and filled with the urge to get in the world, he constantly endeavoured to improve his education. His reputation of a portrait-painter grew and famous contemporaries such as Bismarck, Richard Wagner, Pope

Leo XIII gave him commissions. His house in Louisenstrasse, Lenbach House, was a centre of hospitality and a rendezvous for society. Not only did people like to visit at his house, indeed they fell over themselves to obtain the friendship and the favours of this "King of the Painters." When he died at 66, this master of the portrait and the originator of the Arts Balls, for which Munich is still renowned, had been raised to noble rank and knighted by his sovereign.

Wilhelm von Kaulbach could be said to have suffered eclipse all his active life, being outshone by that brighter light, his famous friend, Lenbach, but his name has not fallen into obscurity but still shines in the history of art in Munich.

By reason of his artistic creative power, Franz von Stuck was paramount; his talents, his novel attitude and his opinions were received with an open mind. The corown was set on his artistic career when he became professor at the Academy of Fine Arts and was reised to the nobility. His mode of living excited the individual admiration of his contemporaries. Franz von Stuck, just as talented a sculptor as a painter, made a home for himself in Prince Regent Street, a lovely and comfortable mansion such as scarcely any other German artist ever possessed—the Stuck Villa. Designs, interior paintings and sculptures were all masterpieces, the work of his own hands. After the Second World War, this house sheltered the Academy of Music within the walls which had, once upon a time, been build for social gatherings of intelligent people by a man of fine intellect. Stuck's Villa achieved scarcely less renown than his other works.

Another man, no less talented than he, supervised the actual building, Gabriel von Seidl, the man who built the Bavarian National Museum and the German Museum. With this latter building, he helped to add a new tone to the echoes awakened by the name of Munich wherever it resounds in the world. In the mind of the young Oskar von Miller, the son of the metal-founder Ferdinand Miller, the idea had originated to erect a technical museum which should be unique. With endless care and trouble, he collected the products of human invention; what man had thought out, worked out and developed. The originals of machines of importance—even aeroplanes, ships and motors, the first bicycles and cars as well as models and the accounts of the methods of scientists in their researches which introduced a new age of progress, for instance, the workbench of an atom-physicist, one Otto Hahn: these things have been assembled over many years to form a unique record and

illustrate the victories of Man—homo sapiens—on his way from the Stone Age to the Atomic Age. On the island, Kohleninsel, in the middle of the Isar stands that mighty mass of buildings, the goal desired by learned men, schoolchildren, college students, craftsmen and all kinds of people interested in technical matters from all over the globe. For the students of the Munich Technical College especially, this museum is an invaluable aid. Here they can actually see what has been proved in practice and about which they have only heard in their lectures. Possessing its own lecture rooms, an extensive library, cleverly equipped workshops with trained personnel and the Congress Hall, the German Museum has steadily developed into an institution which is a continuation of Oskar von Miller's original idea and such a one that it has become quite indispensable.

Another feature of this city is just as essential to our idea of Munich—the English Garden. This exemplary park of tremendous extent was laid out in the middle of the town. Broad meadows and playgrounds with groups of ancient trees and a rushing stream, the Eisbach, serpentine paths and curious buildings (a Monopteros and a Chinese Tower, as at Kew), and everywhere the twittering of the birds which allow the stroller to forget that he is in a great city.

Projecting into this huge green space is a part of Munich which was incorporated with Munich comparatively late and for long years has jealously guarded its characteristic quality: Schwabing. Often only a stone's throw from main thoroughfares with their surging traffic, charming reminders of Old Munich can be seen in picturesque nooks and narrow streets. Huge glass windows in the attics of many-storied appartment houses—easily recognisable as studios—remind us that here was once the home of the Munich artists, the "Schwabinger" as the people of Munich named them, with a tolerant smile.

Schwabing was also the home of the literary cabaret which was most carefully nurtured. Any one who liked was allowed to read from his own works in the smoke-blackened rooms—all the more friendly, for that—and many there were among these, first introduced to the public by some pianist in a Schwabing tavern, whose name was added to those of the truly great in later years. This period is utterly ended and nowadays, restaurants are being opened everywhere in this district—and all prosper more or less, by the way — for their owners still have the mistaken idea that the word "Schwabing" alone is enough to call up the departed spirit. Today, it is a residential area similar

to any other—perhaps, on account of the great number of new buildings and also because its name still has power to attract many people, it is preferred to some of the others.

While Schwabing was the place to find the literary cabaret, the suburbs of Giesing and Au were the cradle of the Munich folksinger. In many cases their careers began as helpers in one of the numerous theatres staging drama for and of the people, and from this level they worked their way up to be popular idols. Two of such Munich characters survived up to the very recent past: Weiß Ferdl and Karl Valentin. A grateful public set up small statues to each to these most original Munich men on the large market-place, the Viktualien Markt. The Munich market-women, famous for their repartee and often biting remarks, have adopted these two, Weiß Ferdl and Valentin, as a kind of patron saint and fresh flowers are always laid at their feet.

Something still remains of the spirit of such as Ferdinand Weisheitinger—the proper name of Weiß Ferdl—and this can be felt in the place known as "Platzl," the scene of the triumphs of this man, who always called a spade a spade. Night after night, the same songs are sung, the same popular plays staged with which this master of humour daily filled the house to bursting point—and brought it down in gales of laughter. Much is gone however beyond recall. The recent was left this city with wounds so dreadful that even the most optimistic could scarcely believe that their native city could ever be made whole again. Much has been built which is entirely new. Modern progress demanded a hearing when the reconstruction plans were under discussion and some architects struck out on entirely new lines. The new style is characterized by the extensive use of concrete and glass and great attention to suitability to function.

Many public authorities and even the Church, sharply attacked by the more tradition-loving Munich people, have not closed their minds to such architectural developments. The former palace of Duke Max—Herzog Max-Burg—now accommodating the Lower Courts and offices of the Administration of Justice, has been rebuilt—but the only trace of the past is the old tower. The firm of Siemens built their "Star" houses—skyscrapers of 20 and more stories which overtop the silhouette of the City. In Bogenhausen, a garden city of residential flats for about 30 thousand inhabitants has been built in the most modern style. Here also is a series of enormously tall houses which have a fine view of the Alps. On the bank of the River, near the German Museum, stands a monu-

mental erection of our own day too—the German Patent Office. Across the Place from the Sendling Gate, the new St. Matthew's Church has been erected in a style never before seen in these parts. All these buildings have now become parts of the new Munich.

While, on the one hand, Munich evinces enormous vitality in accommodating itself to modern developments, on the other hand it is bound by tradition in many things. The Munich people reckon out the seasons of the year rather by its local feasts than by the months of the calendar. The Munich year is divided in the following way: soon after the New Year the Carnival Prince in office proclaims the commencement of the carnival period (Fasching), after he has been presented with the golden Key of the City by the Lord Mayor. From then on, till Ash Wednesday, there is no counting the balls, big and little, which take place: clubs and societies, business enterprises, the University and Academies, the authorities and the public-house groups, all have their own balls and jollifications. The most magnificent are staged in the German Theatre where the decorations, produced after weeks of work by many artists, waft one into another world. Everyone who is anyone is seen here.

The smaller festivities are more informal and, for that reason, first-rate entertainment; although "Fasching" like almost everything else in our lives, has gradually become commercialized, for the thorough-going Munich person it has lost none of its attraction. There is scarcely one to be found who does not spend one night at least, happy and carefree, forgetful of the work-a-day world. In the winding-up festivities—the Kehraus—on Shrove Tuesday, the fun reaches its climax and the Inner Town is closed to traffic entirely. Thousands and thousands stroll down the main street from Stachus—the greated traffic problem in Europe, by the way—to the Tal and the Market. Streets and Squares are ankle deep in confetti. The dancing of the market-women on the Viktualien Markt is a sight worth seeing as it is traditional. These women who, day in, day out, offer their wares in sunshine and in snow, attend to their customers on these days wearing the most fantastic original fancy dress. Musicians play and everyone dances and sings.

Scarcely are the exertions of the carnival over, when the Munich people prepare for a new and no less renowned festival time: the Spring "medicine" cure with the specially brewed stout. If it is a matter concerning one's own health—who wants to be the exception, in such a case? For about

a fortnight, men and women wander up the Nockherberg to the Salvator Beer-garden, evening after evening. It is quite natural that the other Munich breweries also brew their own stout.

The year is crowned however for the inhabitants of Munich by the October Fair—in September. Eight enormous marquees for beerdrinking and eating, roundabouts, scenic railways, rifle-shooting booths, toffee stalls, cafés, a number of chicken-grills and a wine restaurant, in what is outwardly a ship, all these await the hundreds of thousands of visitors who flock to the Theresien Wiese (meadows). The Bavaria Statue is flood-lit and one can mount the stairs inside up into the head of this giantess—the prospect from her eyes, above the sea of lights stretching all over the festival grounds, is a thing to remember after one's visit to Munich. This October Festival begins with a procession a couple of miles long which passes through the decorated streets of the town on the first Festival Sunday.

There are still many features of Munich to be mentioned: specialities such as the Weißwurst (veal sausages), which "should not be allowed to hear the hour of noon pealing from the clock-tower" and which are prepared nowhere better than here; the "Leberkäs," neither liver nor cheese, but a kind of sausage meat-loaf baked and eaten hot, from late afternoon onwards; the Tellerfleisch—meat on a wooden platter, and the grilled chickens. The Zoological Gardens in Hellabrunn are a series of extensive enclosures which are adapted as far as possible to the living conditions of the wild animals.

Equally essential to the Munich picture is the Hofbräuhaus—the restaurant rooms and drinking halls of the Court Brewery. Down in the tap-room the real beer-drinkers sit together. Each has a quartpot of beer in front of him and, from the wrapping-paper he eats the "Leberkäs" which he has brought with him. Finally the mammoth restaurant, the Mathäser "Beer-Town," which has accommodation for almost six thousand people at one time.

17 The Town Hall and towers of the Frauenkirche (Church of Our Lady)

Statue of Bavaria and Hall of Fame (1843—1853) overlooking the Theresienwiese

The Maximilianeum, seat of the Bavarian Diet

St. Mary's Column before the Town Hall. The Blessed Virgin is the Patrona Bavariae

21 The Lion's Tower, a remnant of the oldest part of the fortifications, and St. Peter's Church („Alter Peter")

The Hofbräuhaus, famous Old Munich restaurant and beer hall

Of the Old Town Hall (about 1470) only this part has been preserved

The Kaufingerstrasse, the main shopping thoroughfare in the centre of town

The Neuhauser Strasse looking towards the Karlstor

Modern business frontages in the Sonnenstrasse

A busy traffic centre: Karlsplatz, called Stachus, and the Karlstor

View towards St. Michael's Church in the Neuhauser Strasse

29 The Church of the Holy Spirit in the Tal dates from the 15th century, but was later transformed by the Asam brothers

St. Matthew's Church at Sendlinger-Tor-Platz was built some years ago in modern style

31 The Theatinerkirche (monastery church St. Cajetan), in the baroque style (1661—1675), seen from the Hofgarten

The Sendlinger Tor, a brick gateway from the end of the 14th century, was a part of the city wall like . . .

. . . the Isartor, built in 1314, restored in 1815, with a fresco in honour of Ludwig the Bavarian

The Königsplatz. The Propylaea (1846—1868) . . .

. . . and the Glyptothek (1816—1830) are models of classical beauty

Above the river Isar the "Angel of Peace" (1899) looks down on the Prinzregentenstrasse

The Chinese Pagoda in the English Gardens (1790) was rebuilt some years ago

The Preysing Palais, behind the Feldherrnhalle, built by Josef Effner (1723—1728)

The Archiepiscopal Palace in Kardinal-Faulhaber-Strasse

The Preysing Palais in the Prannerstrasse is attributed to François Cuvilliés, the Elder

41 The Portia Palais in Kardinal-Faulhaber-Strasse with a façade by François Cuvilliés, the Elder

Nymphenburg. The magnificent park and . . .

. . . palace, once the summer residence of Bava.ian electors and kings

The Wittelsbach Fountain (1895) on the Maximiliansplatz with symbols of the fertilizing and destructive force of water

Fountain of Neptune in the Old Botanical Gardens

Asam House and Asam Church (Church of St. Nepomuk) in the Sendlinger Strasse . . .

47 . . . built in 1733—1735 by the Asam brothers, a jewel of Bavarian high baroque art

The German Museum (1925) shows the development of science and technology.
It is a creation of the engineer Oscar von Miller

The Haus der Kunst, built 1933—1937

Fountain in front of the Ludwig Maximilian University

The Siegestor, completed about 1850, is an imitation of the Arch of Constantine in Rome

The 12th century Peterskirche, Munich's oldest parish church

53 The characteristic towers (completed about 1525) of the Cathedral dominate the silhouette of the town

55

. . . the Liesl Karlstadt Fountain at the Viktualienmarkt

Courtyard of the "Maxburg"

The new central railway station

In the centre of town large blocks . . .

. . . of office-buildings and shops have sprung up in recent years

The Ludwigskirche (1829—1844) in the Ludwigstrasse in the Italian-Romanesque style

Odeonsplatz. The Theatinerkirche

Wittelsbacher Platz with the monument to Elector Maximilian I

Königsbau section of the former Residenz (Royal Palace)

The Bavarian State Library

Wittelsbach Fountain with the statue of Otto von Wittelsbach in the Brunnenhof courtyard of the Residenz

Entrance to the Old Residenz

Munich . . . Fasching: the Prince's Guard on parade; . . .

. . . entry of the Carnival Princess

A big procession in native custume with drays from the Munich breweries . . .

. . . and the coopers opens the annual "Oktoberfest", which has been celebrated for over 150 years

The annual "Oktoberfest" is an old Bavarian festival . . .

. . . held on the Wies'n, in the middle of town

The "Boulevard Leopold" belongs to Schwabing . . .

. . . just as a brass-band belongs to a Munich beer-cellar

New residential areas on the outskirts of town

Apartment blocks in Bogenhausen

The St. Nicolai Chapel, called "little Gasteig church", on Gasteig hill

The Isar near the Praterinsel